Garage
Tabloid Culture
the Grunge Aesthetic
& soft wet earth

Derrida: ‘Visual art is a form of writing’ (Deconstruction Engaged, 2001, p. 23).

Earlier you said it was started in 1997, you liar!
Text Products

**Ethos**

This project, as suggested, is not just about creative writing; it is about producing art and constructing texts. I am interested in the story of a textual, the experience of text production, and the products that result. I want visual texts and stylistic features to figure prominently as prose texts and verbal features. I want to tell the stories and literature that emerge through the alternative inquiry process rather than through predetermined research agenda. I want my research (and texts) to reflect the ethos, orange driven, episodic, and arbitrary nature of postmodern life while articulating and enacting The Postmodern Pedagogy. This text is built on accidents, misadventure, and chance.

**Products**

1. **Ethics**

I intend to create three text products as part of this study. The first text, the Ethics, will not so much 'explain' my creative products as generate three creative products. This represents a 'politics' in its own right since the Ethics will not attempt to predetermine (and therefore limit) its own trajectory or that of the texts it hopes to inform. Rather, the Ethics will be an experimental meaning-making endeavor that acts as a manifesto and ideology for all three texts. It will try on different theories and practices rather than merely explain them. The Ethics will take its form from the encyclopaedia, illuminated manuscript, accumulator, text weave, and hypertext, and articulate and enact The Postmodern Pedagogy.

William: “The good of a book lies in its being read. A book is made up of signs that speak of other signs, which in their turn speak of things. Without an eye to read them, a book contains signs that produce no concepts; therefore it is dumb” (Eco, *The Name of the Rose*, 1980/1998, p. 74).

“Today, in the world which some observers call post-modern and some others late modern, dreams of a rationally flawless and aesthetically perfect order are no more in fashion…” (Bauman, *Life in Fragments*, 1995, p. 173).

There are continuing tensions between so-called critical-theoretical writing and creative writing, a tension that might have been defused for some by recent explorations in fictional or ficto-critical writing. When creative writing happens in the context of a literature course, its relation to the critical essay remains unsettled over questions of whether the creative writing serves to illuminate the critical, or exist in its own right as literature of a kind, or constitutes itself as a hybrid form (Brophy, *Creativity*, 1998, p. 228).

Para-eclectic-al = compulsively-frenetic / beyond eclecticism

Derrida's antiphrasia, at the same time that they work theoretically and thematically to subvert the final obstacle to grammatology—the metaphysics of logocentrism—also demonstrates a certain "graphic rhetoric," the essence of which is a double-valued writing, ideographic and phonetic at once, which puts speech back in its place in relation to non-phonetic elements (Ulmer, 1985, p. 98).

The second text will involve the re-writing and re-styling of a satire I began in 1997 while studying at Filander University. The Ridiculous Madonna will blend elements of the picture book, film script, novel, and postcard to create an epicomic and dream-like commentary about postmodernism. It will also explore existential aspects of existence, including the discourses of faith and non-faith, morality and immorality, and Bauman's (1995, 1997) postmodern life strategies.

The third text will lampoon neo-liberal agendas in education and insubstanable as a manifest. It will take its form from the textbook, reference text, newspaper, and catalogue. It will adopt a satiric picaresque posture and address itself to an unknown Sir (hence the Man in the Man).

As a teacher, neo-liberal policies have for teaching implications on my role and agency in teaching theory and practice, curricula construction, pedagogical orientation, classroom climate, and the moral and ethical dimensions of my work. The subject of the Man will therefore argue for a libertarian and inclusive pedagogy (i.e., the Man and the postage).

All three texts will use and explore a range of (commodified) theories and practices, with particular emphasis on the visual, verbal, and textual aspects of each text. I am interested in the aesthetics of post-text and the content, purpose, and audience of text production (i.e., form and content, visual and verbal, image and ideation). This is the context of the Mancini's task of writing (Collins, n.d., p. 59). His basic cry makes a noise of it is November 30 a day I intend to collaborate in the future. Therefore, the name Andrew is not only associated with the form 1990s (1994:24) to demonstrate a certain 'graphic rhetoric,' the essence of which is a double-valued writing, ideographic and phonetic at once, which puts speech back in its place in relation to non-phonetic elements (Ulmer, 1985, p. 59).

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3. The Manifesto

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Derrida: There is no production of anything artistic without touching, usually touching with the hand. But, if I am not wrong, there is no reception or evaluation of a work of art (for the artist) through touching. We evaluate, we enjoy, we evaluate works of art through seeing, hearing, and tasting and so on but never by touching. It is a strange situation: production is always haptic, so to speak, but the reception and the experience are never haptic as such (Deconstruction Engaged, 2001, p. 28).

Learning, the educational process, has long been associated with the gluem, but has not been associated with the gluem. We speak of the serious student. Our time presents a unique opportunity for learning through humor—a pedagogical or ludic joke can be more meaningful than platitudes lying between two covers (McLuhan & Fiore, The Medium is the Massage, 1967, p. 10).
Alternatively, if I turn these texts, or some of these texts, into cybertexts then clearly I will need to learn as much about constructing electronic texts as I will need to know about constructing paper-based texts. This will mean doubling the amount of texts I make and doubling the amount of work I do. Whilst I would dearly love to make both kinds of text, the reality might be that resources and time prevent this ambition.

Derrida similarly elaborates a tripartite script – pictoideographic – which recent texts and practices interpret as transformative into the discourse (the ideographic element) and “found” practical material (such as, for example, of the postcard): Ulmer (1985, p. 9).

Ideally, I will present my finished test products as artifacts (for cybertexts) rather than these. Institutional guidelines, however, may require me to submit each as a bound thesis despite the intentions of the research. I need not stop me producing the idealistic and authentic artifact versions for myself. I shall therefore endeavor to submit each product in both forms (e.g., The Flies: Leon as both a MS Illuminated manuscript and a conventionally bound A4 thesis; The Ridiculous Madman as both an A6 book and an A4 thesis; and the Manifesto as both a BT textbook and an A4 thesis). This will mean submitting 24 test products (3 × 4 × 2 = 36).

Again, something of the politics of representation is raised here. How do I reconcile my needs as a learner with those of the establishment that supports me, whereby I produce "actual" test products rather than bound theses? After all, readers (viewers) are unlikely to react to the "abstractness" of a text that is quite clearly presented as a thesis. Hence, it is vitally important that I make the test texts as planned (e.g., on self-publishing and self-binding) and actually go through the process of producing and collating finished test products (e.g., editing, typesetting, cover design, layout, font selection, foreword, back cover, illustrations, binding, etc.). I will therefore need to research "book production and publishing" as part of the project. And whilst examiners can "assess" the A4 bound theses, I also want them to hold, feel, smell and see the actual finished products. I will therefore need to argue for this type of assessment.

Derrida’s “work depends on neologisms to displace the sedimentations of ‘ordinary language,’ which are the sedimentations of logocentrism” (Hahn, On Derrida, 2002, p. 46).
Applied grammationology, according to Ulmer (1985), collapses discipline into invention (p. 188) and undermines the distinction (and opposition) between critical-theoretical reflection and creative practice (p. 225). Thus, applied grammationology is the meeting point of nonverbal and verbal systems (p. 298) and combines rigour and play in learning and scholarship (p. 236). Grammological writing breaks with the investiture of the book and linear-temporal writing (p. 13). In this sense, the opposition between the 'exegesis' and 'creative product'—between the supposed 'academic' and 'non-academic'—collapses, as evidenced in this project and the three 'creative' texts produced, all of which build on the 'eisegetical' nature of this text while speaking for themselves. No text is privileged in this trilogy: all three are 'research' and 'creative' texts even if this text, as the 'eisegesis,' is the one most 'academic' in appearance. Be warned, I wouldn't be surprised if the 'creative' products turn around and begin criticizing the 'eisegesis,' thereby reversing the usual exegesis—creative text trajectory. And why in God's name not?

The most radical feature of this 'Eile-Jesus' is that it comes before, not after, the creative products it endeavours to inform. Most exegeses attempt to explain the texts they follow, whereas this exegesis sets out to 'generate' textual富裕ly—neither to critique nor to 'explain' them. As such, this 'Eile-Jesus' sets the stage for further text-shattering textual experiments and considers itself one of the creative products rather than an overview of creative products. It is the first rather than last step in the textual metamorphosis process. It sets the example.

The very first myth and prejudice this text sets out to deconstruct and subvert is that the 'eisegesis' represents the 'real' academic work while the creative text represents the 'second' world. 'Sense investigations' (p. 13) are both academic and creative. In fact, a critique of the term 'eisegesis' reveals that it and its variants is the antecedent and poor-un-thinking cousin of invention and not the other way round. It's the exegesis that uses the horizonte mode and the creative text (and eisegesis) that uses the hortatory mode.

The legitimisation of the university, which places the exegesis on a higher footing than the creative product, is consequently undermined by having the 'Eile-Jesus' join the ranks of the products it no longer means to subvert by standing over or speaking for. No, the text speaks for itself and not for the texts it consists its equals. If anything, it means to help free itself from the tyranny of horizonte suppression while framing itself from the tyranny of judgement.

So speaks the 'Eile-Jesus,' the heretic.

Unndoing the 'eisegesis' / 'artwork' hierarchy: by making texts both at once.

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**EISEGESIS**

**ARTWORK**

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Note, too, that analoge, eisegesis, and exegesis are all about the interpretation of biblical texts: (true words and true images), not works of art and creative writings (untrue words and images), although the two discourse may well be more alike than dissimilar at the end (as all texts are). In this case I was under review and particularly sensitive to me—as mysteries (Ulmer, 1989), logos, and my-scopic. Typically, mysteries are unencapsulated autobiographical by presenting first-person perspectives and self-reflexive comments. Although in this instance I mean to present texts that are not always recognisably autobiographical since they are presented through the narrators and other textual personas (such as the writing voice used here) and given that every text I produce is ultimately about me, whether I disguise this fact or not through third-person perspectives, quasi-objective academic discourses, or other textual tricks and tropes, I still present these texts as layered autobiographies—mysteries—because they are ultimately about me even when I try to cover such links. I simply adapt different guises, voices, and perspectives different selves to further my meaning-making endeavours. Shape-shifting (a term I owe to Eckhart Tolle) has long been a hallmark of my relationship with the world (and the world and the text). Make no mistake about it, the ego (a term I owe to Eckhart Tolle) is never far away from the text, however well disguised and neutral that text appears. This goes for all texts.

The term miller, too, is etymologically relevant. A miller is one who grinds. The term mill is to grind, press, or pulverise grain, fruit, coffee, etc., or to cut or roll metal (Collins, n.d., p. 978)—activities, alas, associated with bricolage, iconoclasm, and re-searching. To mill about, I might add, is to move about in a confused and lost manner, which is the brocure through and through (Collins, n.d., p. 978). A miller is also a kind of poet, an evable funus, and a kind of dramatist, and a miller’s thumb is a small flattened fish with a big head that

Return inquiry (Rückfrage) is a trope [Edmund] Husserl uses to express the activity of reactivating the tradition one inherits in order to test and confirm it by ‘sense investigations’ (phenomenology)" (Hahn, On Dernda, 2002, p. 50).
I am using the term ‘millering’ to describe a personalised type of French deconstruction. I am making my own ‘idiosyncratic’ type of millering practice which is both constructive and deconstructive simultaneously. For me, this is an appropriate type of creative practice in postmodern times.

‘Ambivalence is what all ordering activity is sworn and set and hoped to eliminate. Ambivalence is the cause of all ordering concerns… But ambivalence is also the effect of ordering bustle. The production of order has its toxic waste…’

(Bauman, Life in Fragments, 1995, p. 213).

An Andrew Miller, then, is a kind of artist scholar-hunter-illustrator-practitioner who grids, palaverises, calcifies, and destroys different grids and different materials, in a mechanical, militant, and repetitive manner, with a permanently lost and bewildered oracular, roncal, and slipperly attitude, who works both in the dark, in humus, but who is totally attracted to the light, particularly when preaching and blasting cancer. And these saw his battle qualities. This dead advice I can give to the reader or viewer is to question everything an Andrew Miller says and does, for such a creature profits both on chaos and disruption (thanks, in part, to Gerhard Rimanon), and to problematising (refer box) and pulverising (refer dictionary) almost every-things and every-thought that comes to his hand or mind, particularly him-self, but also other texts. Most strangely of all, however, the terms Andrew Miller are also slang terms used by naval and seafaring types to refer to warships, or ships of war. It seems, therefore, that an Andrew Miller is many if not most things, but with special associations to weaponry, religion, and manufacturing, all of which involve the intentional alteration of one thing into another, whether that be dust, death, battle, or commercial product, like brickology, like alaises, which involves (for me) bastardising texts, ideas, discourses, and practices (just like this). Eis-Jesus (like God, into meaning, into blood).
According to Aarseth (1997), *ergodic* literature requires non-trivial effort on the part of the 'reader' to traverse the text; in other words, the reader does more than simply turn the page or scroll computer screen. Such a reader/viewer is more deeply involved in the text-building process. In this way, both paper-based and electronic texts can be ergodic in nature.

(Glossolalia: Bricolage: Collage: Pastiche: Intertextuality Are All Here, p. 34)

Each page will be an aesthetic experience (as you have already seen). There will be inviting space, intriguing textual features, intrusions and asides, conflicting texts, concupiscence, and images and extras. I will need to develop a shifting textual lexicon, one that survives and changes to keep interest levels high. This may mean that no two pages are alike, and that the textual lexicon changes from page to page to keep delivering novelty and surprise. Readers will play their own version of the text to engage or ignore (i.e., mean, as Roland Barthes might say).

Aesthetical Questions

What images will help (disrupt) the prose? What textual extras will help (disrupt) the prose? What layout features will help (disrupt) the prose? What white space will help (disrupt) the prose? What visual disruptions or references are needed? How will the headings look? How do fonts and font sizes affect this? What colour is the page? What disruptive texts could be included? Why is there a man standing over there? I will need to think more like a visual artist and designer than an essayist and writer. These texts could be reformulated as cyborgs (which could be the reassuring new version of the text) but my initial concern is with each text as an object and artefact (which is what this text was at the time of inception).
The postmodern mind is reconciled to the idea that the messiness of the human predicament is here to stay. That is, in the broadest of outlines, what can be called postmodern wisdom (Bauman, Postmodern Ethics, 1993/1995, p. 245).

'Applied grammatology is less about deconstruction (of the philosophical tradition) than with the grafting of visual texts (Ulmer, 1985, p. 39).

The Grunge Aesthetic (messiness)

Prose texts and visual texts will reflect a home-made (or amateur) philosophy, whereby texts are made and assembled from the resources and processes at hand (e.g., I should not be afraid of making art from paper, pencil, computer graphics, scanned images, collage, photographs, found texts, and other scraps). This optimizes the Jackson Pollock moral character of the boheme as I am imagining it. Tools will not look overly mass produced or commercial. Instead, they will have a DIY (do-it-yourself) quality that says that each text was made by an individual (at home) and not a corporation (in a factory or commercial agency). There are not new liberal artifices. They are not mass-produced. Self-critical relativity will therefore be a feature of these texts. I am interested in the idea that anyone can move texts, images, and art—not just authors, artists, or elite bohemes (lines, as cited in Ulmer, 1985). Most children make art and yet most do not have. We have all been suckered into believing that only artists make art and that only art institutions have the authority to name art. Or that only publishers make books and only publishing houses name authors? Am I an artist if I choose to call myself an artist? Am I a critic if I choose to call myself a critic? Am I Е≥?

I will not, however, attempt to pass off my images and texts as examples of artistic expertise or perfection. Quite the contrary, they will represent my preparedness to have a go—hence my preference for idiomatic and raw texts. Given this DIY-yourself and have-no-ethic, I would not want an ‘expert’ from the South Australian School of Art (or elsewhere) to come and judge the ‘quality’ of my choice—but for I would surely feel I simply want to claim the right to express myself through alternative means.

Doubling:

Derrida’s concept of ‘doubling’ describes an art that crosses over between word and image, sometimes with little differentiation between the two. It also describes the double process by which the artist-poet is being shaped at the same time as self-constructing (Decconstruction Engaged, 2007, p. 31).

Crafting continued: 14.6.07

Crafting continued: 10.4.07

Each ‘crafting’ date indicates when crafting, drafting, and editing took place, not the latest crafting took place. Over the last 10 days, for instance, drafting and crafting saw at its most prolific and dramatic. After this period the level of textual change tended to become less dramatic and more specific. Ultimately, these columns reveal the frequency of my visits to the last/first iteration to get it right. Few texts. I assure, reveal their manufacturing process; this one does. In printing to show how very constructed a text can be. This page itself went through 20 drafts on the 13th and 14th of March, 2007, and still wasn’t finished.

Many readers and viewers will wonder what went wrong so much time and effort and the text did not (or should not). That’s how heartbreaking the creative process can be—where the maker (e.g., author, artist, circular, designer, etc.) works for years on a product only to have it dismissed in a few meaningless seconds. The same happens with novels, newspapers, films, songs, and all products. But there are other comedians besides academic and money to make these endeavors worthwhile—such as learning and creating for their own sake.

The question is: Is it the etymology or the etymology of the sexist qualification—of both, that minimizes the average PHD student? Does it matter? And could you let the difference anyway? None too, that just as much time and effortinto the academic of the sexist (i.e., designing, formatting, and marginalizing) as the paper that utilized legitimacy (i.e., by giving it access to the assessment process and the results and qualifications offered). This page another iteration: it is the layout, format, and page numbers and one year on the page (i.e., the writing medium). Will my visual and creative learning be as highly evolved as I am in my visual and verbal learning? Will I be valued at all if the text is for an academic audience?

In all likelihood, I need to do more with the average piece of paper as a way to come, and even if every visual medium and visual text are exemplary. Such a life when different mediums and problems are so closely coupled into the medium the writer, with the production text, and with the type of product, is extremely highly visual and multi-modal. These may indeed be more visual texts than print texts, or at least more visually oriented than used in the average day by the average person than print books but this is hard to change the academy’s preference for print books. Print books are necessarily made into words, images, and astrophysics, with titles, paragraphs, headings, and subtitles, rather than visual texts (paintings, cinema, audio-visual texts, texts, and films) or even hybrid artefacts like the one.

So even when digital artefacts are admired into the assessment process, such texts will still need to perform at the same level
debates that traditional texts did—and their own. The demand for the writing is that the literacy of the academy is the dominant discourse. It is in knowing all this that I need to do more with the average piece of paper as a way to come, and even if every visual medium and visual text are exemplary. The problem is that my time could be better spent if the qualification (in the PhD) were my only art. Visual learning, visual thinking, and visual writing are disadvantaged by the mainstream academic system. Such artists are usually supported in the art school or ‘PDR’ (Colloquy) where people like me are then directed back to the university and academic system, and nowhere to gain from either. These in between and other modes, these narratives, must evolve the hybrid capabilities to survive the hegemonic divide. And that’s the challenge—the challenge of finding safe places to be—whether of investors, thinkers, or critics we are or could be despite hegemonic systemic, and ideological restraints. This is why I write. This is why I write. That’s what makes me who I am.